

# Public Domain Songs

## Part II

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## Chord Symbols Explained

C <sup>o</sup>	C alone, i.e., not a chord (C)
C	C major (C-E-G)
C <sub>4</sub>	C suspended 4 <sup>th</sup> (C-F-G)
C <sub>4- 3</sub>	C suspended 4 <sup>th</sup> resolving to 3 <sup>rd</sup> (C-F-G – C-E-G)
C <sub>4-</sub> C <sub>3</sub>	ibid.
C/E	C major with E in bass (E-C-G or E-G-C)
C <sup>6</sup>	C sixth (C-E-G-A)
C <sub>9</sub>	C add ninth (C-E-G-D)
C <sub>9</sub> <sup>6</sup>	C six-nine (C-E-G-A-D)
C <sub>ø</sub>	C major without 5 <sup>th</sup> (C-E)
C <sup>△</sup>	C major 7 <sup>th</sup> (C-E-G-B)
C <sub>9</sub> <sup>△</sup>	C major 7 <sup>th</sup> with added 9 <sup>th</sup> (C-E-G-B-D)
C <sup>+</sup>	C augmented (C-E-G♯)
C <sup>7</sup>	C dominant 7 <sup>th</sup> (C-E-G-B♭)
C <sup>9</sup>	C dominant 9 <sup>th</sup> (C-E-G-B♭-D)
C <sup>11</sup>	C dominant 11 <sup>th</sup> (C-F-G-B♭-D)
C <sup>13</sup>	C dominant 13 <sup>th</sup> (C-E-G-B♭-D-A)
C <sub>b9</sub> <sup>7</sup>	C dominant 7 <sup>th</sup> with flat 9 <sup>th</sup> (C-E-G-B♭-D♭)
C <sup>7+</sup>	C dominant 7 <sup>th</sup> with augmented 5 <sup>th</sup> (C-E-G♯-B♭)
C <sub>ø</sub> <sup>9</sup>	C dominant 9 <sup>th</sup> without 3 <sup>rd</sup> and 5 <sup>th</sup> (C-B♭-D)
C <sup>9+</sup>	C dominant 9 <sup>th</sup> with augmented 5 <sup>th</sup> (C-E-G♯-B♭-D)
Cm <sup>△</sup>	C minor with major 7 <sup>th</sup> (C-E♭-G-B)
C <sup>△</sup>	C major 7 <sup>th</sup> (C-E-G-B)
Cm <sup>△</sup>	C minor with major 7 <sup>th</sup> (C-E♭-G-B)
C <sup>o</sup>	C diminished 7 <sup>th</sup> (C-E♭-G♭-B♭)
C <sub>7</sub> <sup>o</sup>	C diminished triad, i.e., without diminished 7 <sup>th</sup> (C-E♭-G♭)
C <sup>ø</sup>	C half-diminished 7 <sup>th</sup> (C-E♭-G♭-B♭)

Five Foot Six, Eyes of Blue Lead Sheet

1

Handwritten musical score for "Five Foot Six, Eyes of Blue". The score consists of two staves of music, each with a key signature of one sharp (F#) and a time signature of common time (C). The music is divided into numbered measures, starting from 1 and ending at 34. The first staff begins with a C major chord (C, E, G) and continues through measures 1-17. Measures 18-22 show a transition with E7, D7, and Dm7 chords. Measures 23-27 feature G7, Dm7, G9, G7+, and A7 chords. Measures 28-32 conclude the section with A7, Dm7, G7, and a final section starting at measure 33. The second staff begins at measure 33 with a C major chord and continues through measure 34. The score includes various rests, dynamics, and performance instructions.



4 Lob des hohen Verstands Lied & Lead Sheet 1

A handwritten musical score for a single melodic line (Lead Sheet). The score consists of 44 measures, numbered 1 through 44. The music is written on five staves, each with a different clef (Bass, Bass, Treble, Treble, Treble) and key signature. Measure 1 starts with a bass note followed by a treble note. Measures 2-4 show a pattern of eighth and sixteenth notes. Measures 5-7 continue this pattern. Measures 8-11 show a more complex rhythmic pattern with sixteenth notes. Measures 12-14 show eighth and sixteenth notes. Measures 15-17 show eighth and sixteenth notes. Measures 18-20 show eighth and sixteenth notes. Measures 21-23 show eighth and sixteenth notes. Measures 24-26 show eighth and sixteenth notes. Measures 27-29 show eighth and sixteenth notes. Measures 30-32 show eighth and sixteenth notes. Measures 33-35 show eighth and sixteenth notes. Measures 36-38 show eighth and sixteenth notes. Measures 39-41 show eighth and sixteenth notes. Measures 42-44 show eighth and sixteenth notes.

2  
 4  
 48 C<sup>6</sup>  
 49 Am Em  
 50 Em C  
 51 C  
 52 G<sup>7</sup> *taut*  
 53 C  
 54 -  
 55 -  
 56 *taut*  
 57 *taut*  
 58 *taut*  
 59 Cm  
 60 Eb Fm  
 61 Bb Cm<sup>7</sup>  
 62 Fm Eb  
 63 Ab Db  
 64 G Ab G Ab G D<sup>7</sup>  
 65 G Ab G Ab G  
 66 G F G C  
 67 Em G<sup>7</sup>  
 68 C G<sup>7</sup>  
 69 C G<sup>7</sup>  
 70 G<sup>7</sup>  
 71 C  
 72 C  
 73 C D<sup>7</sup> G<sup>7</sup>  
 74 C #  
 75 C  
 76 C G<sup>7</sup> G<sup>7</sup>  
 77 C  
 78 G #  
 79 G C<sup>5</sup>  
 80 C B<sup>7</sup> E  
 81 E B<sup>7</sup> G  
 82 D<sup>7</sup> b  
 83 D<sup>7</sup> b G  
 84 E  
 85 F  
 86 E F G B<sup>7</sup>

Lob des hohen Verstands Lead Sheet 2



Lob des hohen Verstands Lead Sheet [3]

87 E F E F | Am Bm/G 88 Am | 89 Am

90 Am 7 E7/G# | 91 Am | 92 G7

93 G7 Cx | 94 G F | 95 Em Dm G7

96 C | 97 C | 98 C

99 C | 100 F C | 101 F | 102 F C.

103 F G7 | 104 *Sicut* | 105 | 106

107 Am G | 108 Am G/B | 109 Am G/B

M10 C F/A | M11 G F/A | M12 G/B

M13 C F/A | M14 G Am Am/C G

M16 Am G F/A | M17 Am G/B | M18 Am Em/G F

M19 C | M20 C | M21 C

M22 C | M23 F/A G7/B C/A | M24



2 Lob des hohen Verstands Lead Sheet

4

124 F<sup>#</sup>/A G<sup>7</sup>/B C = 125 F<sup>#</sup>/A G<sup>7</sup>/B C 126 C

127 C | 128 C | 129 C ||



8

## Rheinlegendchen

Lead Sheet

1

Handwritten lead sheet for "Rheinlegendchen" (Lead Sheet 1). The music is in common time and consists of 43 measures. The key signature changes frequently, indicated by numbers above the staff.

Measures 1-5: Key C#m. Measure 1: Dotted half note. Measures 2-5: Measures 2-5 show various rhythmic patterns and dynamics.

Measures 6-10: Key Gm/D. Measures 6-10 show measures 6-10 with various rhythmic patterns and dynamics.

Measures 11-14: Key D7. Measures 11-14 show measures 11-14 with various rhythmic patterns and dynamics.

Measures 15-17: Key C#m. Measures 15-17 show measures 15-17 with various rhythmic patterns and dynamics.

Measures 18-21: Key D7. Measures 18-21 show measures 18-21 with various rhythmic patterns and dynamics.

Measures 22-24: Key D/A. Measures 22-24 show measures 22-24 with various rhythmic patterns and dynamics.

Measures 25-28: Key G#m. Measures 25-28 show measures 25-28 with various rhythmic patterns and dynamics.

Measures 29-31: Key F#7. Measures 29-31 show measures 29-31 with various rhythmic patterns and dynamics.

Measures 32-35: Key D. Measures 32-35 show measures 32-35 with various rhythmic patterns and dynamics.

Measures 36-38: Key A7. Measures 36-38 show measures 36-38 with various rhythmic patterns and dynamics.

Measures 39-42: Key D. Measures 39-42 show measures 39-42 with various rhythmic patterns and dynamics.

Measures 43-46: Key A/E. Measures 43-46 show measures 43-46 with various rhythmic patterns and dynamics.

Rheinlegendchen Lead Sheet

(cont.) 2

3/8

47 |  $\int \# \int \int$  | 48 |  $\int \# \int$  | 49 |  $\int \# \int$  | 50 |  $\int \int \int$  | 51 |  $\int \int \int$  | 52 |  $\int \int \int$  | 53 |  $B^m - b^m$  |

$B^{\#} 54 E/G^{\#}, D_m/F$  | 55 A4. b3 | Am7 | 56 D7 | 57 G |

58 *vomit* | 59 | 60 | 61 | 62 | 63 |

$F^{\#} m/B$  | C |  $D_m^7$  |  $D_7$  |

64 | 65 Eb | 66 Eb | 67 Bb | 68 Bb | 69 C<sup>#</sup>m | 70 B<sup>b</sup>m | 71 Bb | 72 6m | 73 Bb | 74 Eb | 75 Eb | 76 Eb/F | 77 F7 | 78 Bb |

$G^{\#} 79 Gm/Bb$  | 80 C7/Bb | 81 Am5 | 82 Am4B/C | 83 Am5/C | 84 Am4B/C | 85 D7/C | 86 D7 | 87 D7 | 88 Bm7/G | F#m |

8

3  
 Rheinlegendchen Lead Sheet 3  
 8  
 M#89  $B^m \Delta$  G $\sharp$  B | ~~90~~ C | 90 C | 91 A $\sharp$  G $\sharp$   
 M#92 B $m$  D $\sharp$  b9 $\sharp$  | E | 93 b E D $\sharp$  b9 $\sharp$  | F | 94 b D $\sharp$  b9 $\sharp$  |  
 M#95 G | 96 F | 97 F $\sharp$ /A $\sharp$  | 98 B $m$   
 M#99 G Δ G $\sharp$  100 D/A | 101 A/A $\sharp$  |  
 M#102 B $\sharp$  | 103 E | 104 |  
 M#105 A | 106 E $b6-5$  A $\sharp$  | 107 D |  
 M#108 A $4-$  | 109 E $\sharp$  $4$  5- | 110 F $\sharp$  b3 |  
 M#111 B $m$  | M2 C $\sharp$  4- | M3 D $\sharp$  b9 4 3 2 3 |  
 M4 G | M5 | M6 |  
 M7 G | M8 G | M9 G |  
 M120 G $\sharp$  |  
 STABU - 12 Sisteme Wz. ausgesch.

Wer hat dies Liedlein erdacht? Lead Sheet

38

1  $E_b/G$  2  $Fm7/G$  3  $E_b$  4  $E_b$

5  $E_b$  6  $A_b$   $Fm7/Gm$  7  $A_b$   $Fm7/Gm$  8  $A_b$

9  $A_b$  10  $A_b$  11  $A_b$

12  $A_b$  13  $A_b$   $Bb7$  14  $E_b$   $Bb7$  15  $E_b$

16  $E_b$  17  $E_b$  18  $E_b$

19  $Gm7/G$  20  $Gm$  21  $Gm$  22  $A_b$

23  $A_b/E_b$  24  $E_b/G$  25  $E_b$  26  $A_b\Delta$

27  $A_b\Delta$  28  $A_b\Delta$

29  $A_b\Delta$   $F7/A$   $F7/G$  30  $Bb$  31  $Gm$  32  $Bb/F$   $F7$

33  $Bb$  34  $E_b\Delta$  35  $E_b$   $Fm7$

36  $E_b$   $Fm5$  37  $E_b/G$   $Fm5$  38  $E_b/G$

39  $C7$  40  $Fm7$  41  $Bb7/G$

3/8 Wer hat dies Liedlein erdacht? Lead Sheet

2

Handwritten musical score for "Wer hat dies Liedlein erdacht?" Lead Sheet, page 2. The score is in 3/8 time and consists of 15 staves of music. The key signatures and chords are indicated above the staves. The score includes measures 42 through 73.

Key signatures and chords:

- Measure 42: E♭
- Measure 43: Cm 7
- Measure 44: E♭ 5/A
- Measure 45: Cm
- Measure 46: B♭ 7
- Measure 47: E♭ 5
- Measure 48: G/B
- Measure 49: 6
- Measure 50: E♭
- Measure 51: 6
- Measure 52: 6
- Measure 53: E♭/G
- Measure 54: B♭
- Measure 55: E♭
- Measure 56: C/B/E♭
- Measure 57: C♭
- Measure 58: G/B
- Measure 59: C♭
- Measure 60: Bm
- Measure 61: E7/G♯
- Measure 62: A
- Measure 63: G7
- Measure 64: C♭
- Measure 65: C/B7
- Measure 66: G+
- Measure 67: C/B7
- Measure 68: E♭/G
- Measure 69: E♭/G
- Measure 70: E♭/G
- Measure 71: E♭
- Measure 72: E♭/G
- Measure 73: E♭/G
- Measure 74: A♭
- Measure 75: A♭
- Measure 76: E♭/G



Wer hat dies Liedlein erdacht? Lead Sheet [3]

3/8

77 E♭ 78 A♭m⁷ 79 Cm/G 79 A♭m⁷ 79 Cm/G  
 80 A♭ 81 A♭ 82 E♭/B♭  
 83 E♭/G 84 E♭/B/Ab 85 E♭ 86 E♭/B/♯  
 87 Cm 88 E♭/B/C♯ 89 Gm/D  
 90 E° 91 Fm 92 D°  
 93 E♭ 94 E♭/B/♯ B E♭/B/♯ 95 Cm 96 E♭/A  
 97 E♭ 98 B♭ 98 E♭/B/♯

C Durch die Wälder, durch die Auen Lead Sheet

Handwritten musical score for piano, first system. The score consists of two staves. The top staff is in common time and starts with a key signature of one flat. The bottom staff is in common time and starts with a key signature of three flats. The score includes numbered measures ① through ④. Measure ① contains a dynamic instruction "c ohne Text". Measure ② features a treble clef. Measures ③ and ④ contain bass clefs. Measure ④ ends with a dynamic instruction "c mit Text". Chords shown include E♭, Fm, and B♭7.

Handwritten musical score for piano, second system. The score consists of two staves. The top staff is in common time and starts with a key signature of one flat. The bottom staff is in common time and starts with a key signature of three flats. The score includes numbered measures ⑤ and ⑥. Measure ⑤ shows a bass clef. Measure ⑥ features a treble clef and includes a dynamic instruction "Fm/A♭". Chords shown include E♭ and Fm/A♭.

Handwritten musical score for piano, third system. The score consists of two staves. The top staff is in common time and starts with a key signature of one flat. The bottom staff is in common time and starts with a key signature of three flats. The score includes numbered measures ⑦, ⑧, and ⑨. Measure ⑦ shows a bass clef. Measure ⑧ features a treble clef. Measure ⑨ includes a dynamic instruction "B♭". Chords shown include Fm, B♭7, and E♭.

Handwritten musical score for piano, fourth system. The score consists of two staves. The top staff is in common time and starts with a key signature of one flat. The bottom staff is in common time and starts with a key signature of three flats. The score includes numbered measures ⑩, ⑪, ⑫, and ⑬. Measure ⑩ shows a bass clef. Measure ⑪ features a treble clef. Measure ⑫ includes a dynamic instruction "B♭". Measure ⑬ shows a bass clef. Chords shown include Cm/E♭, B♭/F, F7/E♭, and B♭.

Handwritten musical score for piano, fifth system. The score consists of two staves. The top staff is in common time and starts with a key signature of one flat. The bottom staff is in common time and starts with a key signature of three flats. The score includes numbered measures ⑭ and ⑮. Measure ⑭ shows a bass clef. Measure ⑮ features a treble clef. Chords shown include B♭/F and F7.



2

C Durch die Wälder, durch die Auen Lead Sheet

16 B<sup>b</sup>  
17 C<sup>m</sup>  
18 F<sup>7</sup>

Guru: unten  
Guru taut

19 B<sup>b</sup>  
20 F<sup>m</sup>  
21 F<sup>m</sup>

Guru.

22 Bb<sup>7</sup>  
23 Bb<sup>7</sup>

24 Bb<sup>7</sup>  
25 Eb

26 Ab  
27 Bb<sup>7</sup>  
28 Eb

29 Eb/Bb  
30 Eb



3

C Durch die Wälder, durch die auen Lead Sheet

(31) A♭      Fm      (32) B♭7

(33) B♭7      (34) E♭

(35) E♭/B♭      (36) E♭      (37)

(38) B♭7      (39) E♭      (40) E♭

# Hello! Ma Baby Lead Sheet

1

## *Intro*

~~G~~

A musical score for a single instrument, likely a trumpet or similar brass instrument. The score consists of three measures. Measure 1 starts with a C7 chord (C, E, G, B) followed by a C note. Measure 2 starts with a C7 chord followed by an F note. Measure 3 starts with a C7 chord followed by a C note. The tempo is indicated as 5 = 96 BPM.

A handwritten musical score for piano. The key signature is F major (one sharp). Measure 10 starts with a half note F followed by a half note C7. Measure 11 begins with a measure rest, followed by a half note C7. Measure 12 starts with a half note C7 followed by a half note E6. Measure 13 ends with a half note C7.

A handwritten musical score for piano. The score consists of three measures. Measure 13 starts with a treble clef, a key signature of one sharp, and a common time signature. It contains two eighth-note chords: the first in E6 and the second in C7. Measure 14 begins with a C7 chord and continues with a series of eighth-note patterns: a dotted half note followed by a sharp sign, a dotted quarter note followed by a sharp sign, a dotted quarter note followed by a sharp sign, and another dotted quarter note followed by a sharp sign. Measure 15 starts with a F#6 chord and concludes with a single eighth note followed by a fermata. The measure numbers 13, 14, and 15 are written above the staff.

A handwritten musical score for string bass. The score consists of three staves. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. Measure 16 begins with a sixteenth-note rest followed by a sixteenth note with a sharp sign below it. The measure ends with a fermata over the next note. Measures 17 and 18 continue with sixteenth-note patterns, some with sharp signs below them. Measure 18 concludes with a double bar line, a repeat sign, and a 'x' indicating a repeat of the section.

A handwritten musical score for guitar. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. Measure 18 starts with a D7 chord, followed by a bass note, a G major chord, and a B major chord. Measure 19 begins with a bass note, followed by a G major chord, a D7 chord, and a G major chord. The score ends with a measure containing a bass note and a G major chord.

A handwritten musical score page showing measures 20 and 21. The key signature changes from B-flat major (two flats) to C major (no sharps or flats), then to C-sharp major (one sharp), and finally to F major (one flat). The time signature is common time throughout. Measure 20 starts with a B-flat note. Measure 21 begins with a C note. The score includes various dynamic markings like forte (f), piano (p), and sforzando (sf), as well as slurs and grace notes.

Handwritten musical score for the 'Refrain' section. The score includes a treble clef, a key signature of F major (one sharp), and a common time signature. It features a vocal line with eighth-note patterns and a piano accompaniment. Measure numbers 67, 22, 23, C, C7, and 24F are written above the staff. The word 'Refrain' is written above the measures.

A handwritten musical score for piano. The score consists of two staves. The top staff starts with a treble clef, a key signature of one flat, and a common time signature. Measure 25 begins with a forte dynamic (F) and a sixteenth-note pattern. Measures 26 and 27 continue this pattern. Measure 28 concludes with a half note followed by a fermata. The bottom staff starts with a bass clef and a common time signature. Measures 26 and 27 show a bass line with eighth-note patterns. Measure 28 ends with a bass note followed by a fermata.

A musical score for piano in G major (indicated by a treble clef and a 'G' above the staff) and common time (indicated by a 'C'). The score consists of three measures. Measure 28 starts with a forte dynamic (F) and ends with a C7 chord. Measure 29 begins with a half note followed by a fermata over a C7 chord. Measure 30 begins with a forte dynamic (F) and ends with an E7 chord.

A handwritten musical score for a string quartet. The score consists of three staves. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. Measure 31 begins with a forte dynamic (F) followed by a melodic line consisting of F, F# (double sharp), and C. Measure 32 begins with a forte dynamic (F) followed by a melodic line consisting of F, G, A, B, and C. Measure 33 begins with a forte dynamic (F) followed by a melodic line consisting of C, D, E, F, and G.

C Hello! Ma Baby Lead Sheet

34 67 35 67 36 C7 37 C7

38 F 6m 39 F6 40 C9 41 F



# How 'Ya Gonna Keep 'Em Down On The Farm?

Words by  
SAM M. LEWIS  
and JOE YOUNG

(After They've Seen Paree)

Music by

WALTER DONALDSON

*Allegro moderato*

The musical score consists of ten staves of handwritten music. The first staff is for the piano, marked with a dynamic 'f' and a tempo of 'Allegro moderato'. The second staff is for the voice, marked with 'Till Ready'. The lyrics begin with "Reu-ben, Reu-ben, I've been think-ing," followed by "Reu-ben, Reu-ben, You're mis - tak - en," and continue with "dear; dear; Now that all is peace-ful and calm, Once a farm-er, al-ways a jay, The boys will soon be And farm-ers al - ways". The third staff continues the lyrics with "back on the farm;" and "Mis-ter Reu-ben, start-ed wink-ing, And slow - ly rubbed his chin; stick to the hay;" followed by "Moth-er Reu-ben, I'm not fak-in'; Tho' you may think it strange;". The fourth staff concludes the lyrics with "He pulled his chair up close to moth - er, And he asked her with a grin: But wine and wom - en play the mis - chief, With a boy whos loose with change;". Chords are written above the notes, including Bb, C7, F7, Cm, Dm, F7, Bb, C7, Bb, and Gm.

# How 'Ya Gonna Keep 'Em Down on the Farm?

CHORUS

Bb

C7 F7

F7

F7 + Gm/F Gm/Eb C7 F7

"How'ya gon-na keep 'em, down on the farm,— After they've seen Pa - ree?"

p-f

Bb Bb D7 F C7 G# F C9 C7 Dm F7 F7

How'ya gon-na keep 'em, a - way from Broad-way; Jazz-in' a - roun', And paint-in' the town?

How'ya gon-na keep 'em, a - way from harm? That's a myster - y;

They'll never want to see a rake or plow,— And who the deuce can parley-vous a cow?  
Im - agine Reu-ben when he meets his pa, Hell kiss his cheek and hol-ler "oo - la - la!"

How'ya gon-na keep 'em down on the farm,— After they've seen Pa - ree?" — ree?"

F#7 Bb G7 F7 Cm G7 Cm7/Eb

D.S.

34 I Wonder Who's Kissing Her Now Lead Sheet 11  
Alto C G G G Em

100 years of Pop. Music, 1900, p. 144. © 1909. Words: Willoughby and Frank Adams  
„STAR“ - 12 Systems Wz. ges. gesch.®

3  
 I Wonder Whiz Kissing Her Now Lead Sheet [2]

50 Am ) ) 51 G 52 E7  
 A7/C# ) ) A  
 53 Am

54 D7 55 G 56 D7  
 2. 57 D7 58 G 59 G  
 d.C.



I'm Forever Blowing Bubbles Lead Sheet

1

*Verse Bb*

3  
Bb 1) J J J | 2) d. | 3) Bb | 4) Bb | 5) Bb |

Bb 6) Bb Bb | 7) F | 8) F | 9) Cm7 | 10) Cm7 |

Cm7 11) | 12) F7 | 13) F7 | 14) F7 | 15) Bb | 16) Bb |

D7 17) D7 | 18) D7 | 19) Gm | 20) | 21) Bb m6/Db |

C7 22) C7 | 23) Fm | 24) F7 | 25) Bb | 26) F7 |

Bb 27) Bb | 28) Bb | 29) Eb | 30) Eb | 31) Bb |

Bb 32) d. | 33) Eb | 34) d. | 35) Eb | 36) d. |

C7 37) C7 | 38) C7 | 39) F7 | 40) F7 | 41) Bb |

Bb 42) D7 | 43) D7 | 44) Gm | 45) Gm | 46) Eb7 |

F7 47) Bb | 48) Bb | 49) Eb | 50) F7 |

C7 51) Bb | 52) Bb | 53) C7 | 54) Bb |

Bb 55) Bb | 56) Bb | 57) Bb | 58) Bb | O.C. |

# I'm Just Wild About Harry Lead Sheet

1

**I'm Just Wild About Harry Lead Sheet**

**Chorus:** C (S.)  
verse 1: C/E F6  
verse 2: F6 A/E Dm7  
verse 3: C/G D#o C/E  
verse 4: C/E

**Chorus:** Dm7 DΦ C/G C/G  
verse 5: C/G G7 C/C  
verse 6: C/G C/C  
verse 7: C/G G7 C/C  
verse 8: C/G C/C

**Chorus:** C/E F6  
verse 9: C/E F6  
verse 10: F6 A/E DΦ  
verse 11: C/G D#o C/E  
verse 12: C/E

**Chorus:** F#Φ C/G  
verse 13: F#Φ C/G  
verse 14: D.  
verse 15: G7  
verse 16: C  
verse 17: C  
verse 18: C  
verse 19: Dm7  
verse 20: G7

**Refrain:**  
verse 21: G7  
verse 22: G7  
verse 23: CΔ  
verse 24: CΔ  
verse 25: CΔ

**Chorus:** CΔ  
verse 26: CΔ  
verse 27: Dm7  
verse 28: Dm7 DΦ  
verse 29: C/G  
verse 30: G7+  
verse 31: C  
verse 32: C  
verse 33: C  
verse 34: C  
verse 35: Dm7  
verse 36: G7  
verse 37: G7

**Chorus:** G7+  
verse 38: G7  
verse 39: Am  
verse 40: Am  
verse 41: D7

**Chorus:** D7  
verse 42: D7  
verse 43: G7  
verse 44: A  
verse 45: C  
verse 46: F6

**Chorus:** F6  
verse 47: C  
verse 48: Fm6  
verse 49: G7  
verse 50: C  
verse 51: F6

arranged by Noble Sissle. Music: E. L. Black

Just wild about Harry Lead Sheet [2]

*F<sup>6</sup>* | *D<sup>1m</sup>* | *C C° C G+ -* | *C+ C<sup>6</sup> G<sup>7+</sup> -* | *C C° G<sup>7</sup> -*

*50* | *51* | *52* | *53* |

*54* |

5 sets of blank staff lines for continuation.



# C - It Had to be You Lead Sheet

1

A handwritten musical score for a solo instrument, likely guitar, consisting of 12 staves of music. The score is written on five-line staff paper. Each staff begins with a key signature and time signature. The music features a variety of chords, including G major, D major, A major, E major, B minor, F# major, C major, and Bb major. Performance markings such as 'Guitar' at the top, 'Fret' with a circled '7' at the beginning of the first staff, and 'Sust' with a circled '7' at the end of the third staff are included. The score concludes with a final section starting with '12.' and '13.' followed by a double bar line.

24 Da ~~Herr~~<sup>Heute</sup> Geh ich ins zu Maxim Lead Sheet  1  
60 Vaterland) A<sup>7</sup> D<sup>7</sup> G<sup>7</sup>

A handwritten musical score for a solo instrument, likely guitar, consisting of six staves of music. The score is written in common time and uses a treble clef. The key signature changes frequently, indicated by a sharp sign (#) and a number representing the number of sharps. Measures are numbered 1 through 36. The music includes various chords and rhythmic patterns, such as eighth and sixteenth note figures. Some measures feature tablature-like notation with vertical stems and horizontal dashes. Chords labeled include A7, D9, E7/F, Bm, Gm, Bb, and Dm.

Léhar, Léon, Stein Die lustige Witwe, Klavierauszug, S. 24  
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2

## Da geh ich zu Maxim Lead Sheet [2]

37 F | 38 Dm<sup>6</sup> | 39 Gm |

40 Am | 41 F<sup>6</sup> | 42 A | 43 A Dm<sup>6</sup> | 44 B/A. | 45 A |

46 EΦ | 47 D | 48 Gm<sup>6</sup> |

49 A<sup>7</sup> D | 50 F#m Bm | 51 D/A D/F# A<sup>7</sup> | 52 A<sup>7</sup> |

53 D | 54 D | 55 A<sup>7</sup> | 56 A 6<sup>7</sup> |

57 Bm<sup>7</sup>/D D/F# | 58 F#<sup>7</sup> | 59 G | 60 A<sup>7</sup> |

61 D | 62 Bm | 63 D |

64 A<sup>7</sup> | 65 D | 66 D/A |

67 A<sup>7</sup> | 68 A<sup>7</sup> | 69 D | 70 D |

71 F#m | 72 A 6<sup>7</sup> | 73 Bm/A D/F# |

74 F#<sup>7</sup> | 75 G | 76 A<sup>7</sup> |



*Da geh ich zu Maxim Lead Sheet* [3]

77 D | 78 Bm | 79 D | 80 A7 ? |  
81 D | 82 A7/E | 83 D | 84 A7 |  
85 D |

28

„STAR“ - 12 Systeme Wz. ges. gesch.®

2  
Das Lied vom dummen Reiter, ~~Das~~ ~~solige~~-~~Lied~~ ~~Leh~~ ~~Leah~~ 1

1 ~~Das~~ ~~solige~~-~~Lied~~ ~~Leh~~ ~~Leah~~  
dummen Reiter, Sheet

2 3 4

5 6 A6 7 E7/A3 8 A

9 D. 10 E7 11 F#m 12 B7/G 13 E7/A3 14 # 15 E7/A3 16 A6 17 E#o 18 A6-5 19 A 20 E7/A 21 C#m 22 C#m 23 G#7 24 C#m 25 E 26 E 27 A/B3 28 E 29 A 30 A 31 A 32 E 33 E7 34 E4 35 E7 36 E7 37 A 38 A 39 A 40 E 41 E7 42 E4

Die lustige Witwe, Klavierauszug, S. 64 Lehár, Léon, Stein  
29 © 1906

2  
 43 E7 Das Lied vom dummen Reiter Lead sheet 2

*Das Lied vom dummen Reiter* Lead Sheet [3]

The lead sheet consists of 12 staves of handwritten musical notation. The key signature is E major (F# minor), indicated by a circle with three sharps. The time signature is 2/4. The music is divided into measures numbered 82 through 112. The notation includes various chords such as A, E7, Dm, F#m, and Eφ. Performance markings like 'P' (piano dynamic), 'F' (fortissimo dynamic), and 'X' (crossed-out note) are present. The first staff begins with a bass clef, while subsequent staves begin with a treble clef.



Handwritten musical score for "Lippen Schweigen" (Measures 63 to 101). The score consists of six staves of music with lyrics written above them. The key signature changes frequently, indicated by numbers and letters such as D7, 6, 63#, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, Am, 87, F#, 88, B, 89, B, 90, 91, 92, G/B, 93, C, 94, Am7, 95, D7, 96, 97, GA-T, 98, 99, 100, 101. Measure 101 ends with a double bar line and repeat dots.

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